Xiaogang YE

Song of Farewell
Without Words

Yuanchun Yu, Pipa
Hongxuan Chen, Dizi
Tieshan Liu, Jinghu

Hangzhou Philharmonic Orchestra
Yang Yang

XIAOGANG YE
The Faint Gingko, Op. 92
Song of Farewell Without Words, Op. 61B

Xiaogang Ye (b. 1955)
Xiaogang Ye is the founding dean of the School of Music, The Chinese University of Hong Kong, Shenzhen, a professor of the Central Conservatory of Music, and a music educator. Ye was a member of the National Committee of the tenth Chinese People's Political Consultative Conference (CPPCC) and a member of the Standing Committee of the eleventh, twelfth and thirteenth CPPCC. He is currently vice chairman of the China Federation of Literary and Art Circles, chairman of the China Musicians Association, an international honorary member of the American Academy of Arts and Sciences, international chair in composition at the Royal Northern College of Music, distinguished professor of the Shanghai Conservatory of Music and honorary professor of the Ukrainian National Tchaikovsky Academy of Music, among other positions. He is one of the members of the Talents Project selected by the Publicity Department of the Communist Party of China, and an expert who enjoys a special allowance from the State Council. Ye is a representative figure of contemporary Chinese music and one of the most well-known composers in the country.

Ye is also the founder and artistic director of many music festivals, including Beijing Modern Music Festival. He has composed a large number of works in a variety of genres, including symphonic, chamber, dance, drama and opera works, as well as film and TV music. His works have been widely performed by orchestras in China and abroad.

Ye has been the recipient of many prestigious honours both in China and internationally, including a 2012 Guggenheim Foundation Composer Award and a Wenhua Music Award from the China Ministry of Culture. He was also awarded First Prize at the China Musicians Association's Golden Bell Awards.

Ye is passionate about the promotion of music and national arts education. He is also an advocate for increasing public awareness about protecting intellectual property, as well as encouraging cultural exchanges with the rest of the world. There has been dramatic progress in these areas as a result of his efforts.

The Faint Gingko, Op. 92 (2019, rev. 2023)
Xiaogang Ye's interest in mysterious and beautiful plants has led him to write many pieces inspired by subtropical flora. *The Faint Gingko* is the latest work in this series, and previous pieces, including *Lagerstroemia Indica*, *Scent of Green Mango*, *Datura*, *Enchanted Bamboo* and *December Chrysanthemum* have been performed across the globe. Commissioned by Shanghai New Music Days and supported by the China National Arts Fund of the Ministry of Culture and Tourism of the People's Republic of China, the first version of *The Faint Gingko* was premiered at Istanbul Music Festival by the Shanghai Philharmonic Orchestra on 30 June 2019, while the second version of the work was performed by the Melbourne Symphony Orchestra at the Sidney Myer Music Bowl in 2021. The version included on this album was specially rewritten for a performance at the Beijing Concert Hall, and could be regarded as *The Faint Gingko 'III'*.

Mysterious and elegant, Gingko is the oldest tree species in the world. It is part of the gymnosperm group of trees, and is native to China, with a history spanning hundreds of millions of years. The orchestral version of the piece expresses the composer's care and concern for nature. With unique harmonic language and refined and subtle orchestral timbral changes the work expresses the curiosity that human beings have for the ancient, yet still unknown, things in this new century, the concern for the interdependent relationship between human beings and nature, and humans' longing for beauty.

Song of Farewell Without Words, Op. 61B (2010/18)
Song of Farewell is an opera in four acts composed in 2010 by Xiaogang Ye for a commission from the Beijing International Music Festival Foundation. It was premiered at the Shanghai Grand Theatre and Beijing Poly Theatre in that same year, and

won high praise from the media, who hailed it as a piece of ‘exceptional sophistication and buoyance’ … ‘bordering on perfection’. By depicting the twist and turns in the careers, relationships and lives of an old-time theatrical troupe crew, the opera, with rich humanistic warmth, is an in-depth exploration into the social context of its setting, and poses fundamental questions about human nature. The composer furnishes the opera with exquisite textures, beautiful melodies and refined orchestration, making it the sole and first opera piece that delves into desire, inspiration in art creation and death with extraordinary symphonic novelty. It is fair to say that Xiaogang Ye fuels the plot with music that helps to fully reveal the dramatic conflicts and personalities of the characters.

This latest *Song of Farewell*, in a version without words, marks a novel commission from the Shanghai Symphony Orchestra. Ye removed all the vocal parts of the opera, retaining only the orchestral instrumental lines, and he didn’t make any special connections between the different movements while making the changes. This is similar to what contemporary composers have done to Richard Wagner’s *Der Ring des Nibelungen* when they separated the orchestral music from the vocal parts. The only difference between the two works may lie in the fact that it is possible to extract over 60 minutes of music from an epic opera such as *The Ring* that lasts 16 hours, whereas Xiaogang Ye confronts his challenge by extracting about 42 minutes of orchestra music from his previously two-hour long opera. The latest version without words of *Song of Farewell* retains the previous titles for the four acts and uses these for the four movements – *Encounter*, *Commitment*, *Turmoil* and *Farewell*.

Arvid Li *Translated from his Chinese text*

Prof. Xiaogang Ye and conductor Yang Yang during the recording sessions

Yang Yang

Born into a musical family, Yang Yang studied piano with Li Qifang. He went on to train as a conductor with Xu Xin and Wu Lingfen, before being admitted to the Conducting Department of the Central Conservatory of Music (CCOM) as a student of eminent conductor Yu Feng (president of the Central Conservatory of Music and vice president of the China Federation of Literary and Art Circles). In 2006, Yang Yang became the first Chinese conductor to be awarded First Prize at the Dimitris Mitropoulos International Competition for Conducting in Greece. Yang Yang is currently music director and chief conductor of the China National Opera House, artistic director and chief conductor of Hangzhou Philharmonic Orchestra and the artistic director of the CCOM's children's symphony orchestra.

Hangzhou Philharmonic Orchestra

Hangzhou Philharmonic Orchestra (HPO) has established itself as one of the most outstanding symphony orchestras in China. Its repertoire spans concert, opera, ballet, chamber and film music, and its performances and recordings have garnered much critical acclaim. An impressive array of renowned musicians from China and around the world have performed with the orchestra. Over the years, the HPO has promoted music in its home city as well as deepened international cooperation and communication. The orchestra has received invitations to perform at nine international music festivals, and toured 35 cities in 19 countries across Europe, Asia and South America, raising awareness of Chinese culture and the 'Hangzhou sound'. The orchestra has partnered with the board and Karajan Academy of the Berliner Philharmoniker, The Philadelphia Orchestra and Yong Siew Toh Conservatory of Music. In September 2016, the HPO successfully participated in the G20 Summit Evening Gala 'Enduring Memories of Hangzhou', giving an acclaimed performance for the leaders of G20 and the directors of related world organisations, as well as other guests. In October 2019 the HPO was invited to perform as part of a huge orchestra comprising over 1,000 musicians at an evening gala held to mark 70th anniversary of the founding of the People's Republic of China. **www.en.hzpo.org**

叶小钢 教授

叶小钢，香港中文大学（深圳）音乐学院创院院长、中央音乐学院教授、音乐教育家。第十届全国政协委员、第十一、十二、十三届全国政协常委。现任中国文联副主席、中国音乐家协会主席、美国艺术与科学院院士、英国北方皇家音乐学院国际作曲主席、上海音乐学院特聘教授、星海音乐学院特聘教授、乌克兰柴可夫斯基音乐学院名誉教授、天津茱莉亚学院顾问，北京现代音乐节、深圳“一带一路”国际音乐季、青岛海洋国际音乐季、“粤港澳大湾区”国际音乐季艺术总监，以及哈尔滨音乐比赛艺委会主任。他是中宣部首届“四个一批”人才入选者、享受国务院特殊津贴专家。叶小钢是我国当代著名作曲家，是中国当代音乐领域的领军和代表人物。

他的主要作品包括交响乐、室内乐、歌剧、舞剧、影视音乐等多体裁的大量音乐作品。其代表作有《英雄颂》《地平线》《最后的乐园》《大地之歌》《喜马拉雅之光》《青芒果香》《峨眉》《鲁迅》《英雄》《美丽乡村》《林泉》《羊卓雍错》《深圳故事》《澳门新娘》《永乐》等。其影视音乐《玉观音》《大国崛起》等广受好评。2008年北京奥运会开幕式上，全球共计有30亿观众聆听由郎朗演奏，叶小钢创作的钢琴协奏曲《星光》。从1995年起，他的作品被世界著名的音乐出版公司Schott所出版和代理。

其作品在世界各地被众多乐团广泛演出，包括纽约爱乐、费城交响乐团、底特律交响乐团、克利夫兰交响乐团、英国皇家爱乐乐团、皇家苏格兰国家管弦乐团、爱尔兰国家交响乐团、新西兰交响乐团、柏林德意志交响乐团、班贝格交响乐团、慕尼黑爱乐、汉堡爱乐、赫尔辛基爱乐乐团、意大利斯卡拉爱乐乐团、俄罗斯国家交响乐团、东京交响乐团、新日本爱乐、新加坡交响乐团、香港管弦乐团、澳门乐团、中国爱乐、中国交响乐团、上海交响乐团，以及国内外众多其他乐团。其作品曾在香港国际艺术节、澳门艺术节、北京国际音乐节、上海之春国际音乐节、上海当代音乐周、德国萨尔州艺术节、波兰华沙之秋国际现代音乐节、罗马尼亚乔治·恩斯库音乐节等众多国内外音乐节和艺术节上演出。

叶小钢曾在美国纽约林肯中心、德国柏林、萨布吕肯和慕尼黑、英国伦敦、爱丁堡和格拉斯哥、俄罗斯莫斯科、印度加尔各答、哥斯达黎加圣何塞、秘鲁利马、法国南特、爱尔兰都柏林等地分别举办《中国故事》专场音乐会，演出获得极大成功，为中国当代音乐在国际上的展示和传播做出了巨大的贡献。

叶小钢荣获过众多国内外奖项和荣誉，包括中宣部“五个一工程”奖、文化部“文华音乐奖”、中国音乐家协会“金钟奖”一等奖、2012年美国古根海姆基金作曲家大奖、2013年第二届“中华艺文奖”等。其电影音乐《惊涛骇浪》获中国电影华表奖“最佳音乐奖”，《刮痧》《太行山上》和《开罗宣言》荣获中国电影金鸡奖“最佳音乐奖”，《人约黄昏》获上海国际电影节“最佳音乐奖”。叶小钢本人还获得过上海国际电影节颁发的“杰出电影音乐贡献奖”。

在担任全国政协常委期间，叶小钢一直为音乐普及、全国范围的美育教育呼吁，敦促国家加大对艺术的投入。他在促进中外文化交流，尤其是促进中德两国之间的音乐交流，加强国际音乐版权保护，向政府提出了众多议案。他曾多次在全国性会议上做重点发言，强调保护知识版权的重要意义。在他的大力有效的推动下，中国对外文化交流、国际知识版权在中国的保护工作有了很大的推进。

关于《消失的银杏》

《消失的银杏》是作曲家亚热带植物系列作品中最新创作的一首。作曲家对神秘而美丽的植物一直怀有浓厚兴趣，有《紫薇》、《清芒果香》、《蔓箩》、《迷竹》、《十二月菊花》等作品分别演出于世界各地。《消失的银杏》受上海当代音乐周的委约，后又得到中国文化与旅游部的“国家艺术基金”支持，于2019年6月30日由上海爱乐乐团于伊斯坦布尔国际音乐节首演了第一版，后由墨尔本交响乐团于2021年在Sidney Myer Music Bowl上演了该作品的第二版。目前的版本是作曲家特地为在北京的音乐会重新改写的。严格意义上说，这已经是《消失的银杏III》。

银杏是世界上最古老的树木，姿态神秘而美丽。该树种在中国已存在了亿万年，管弦乐《消失的银杏》表达了作曲家对大自然的关爱与担心。作品以作曲家自己独特的和声语言，雅致细微的乐队音色变化表述了在新世纪人类对古老却仍然未知的事物的探索与好奇心，表达了对人类与大自然互相依存关系的关注，和人类内心深处对美的憧憬。

《咏别》（无词版）

叶小钢的四幕歌剧《咏别》于2010年由北京国际音乐节基金会委约，同年首演于上海大剧院及北京保利剧院，音乐获得北京媒体“异常成熟与自信的作品”、“音乐近乎完美”的极高评价。该剧通过对旧时代一个戏班子艺术家们之间事业

、感情及生存矛盾的纠葛，反映了当时深层次的社会现状，探讨了人性的本质问题，有异常深厚的人文厚度。作曲家为该剧创作的音乐结构精致、旋律优美大气、配器精湛，有异常丰富的交响化思维和创造性，是中国到目前为止唯一部真正涉及人的欲望、创作灵感及死亡的歌剧，作曲家用音乐真正推动了剧情、展现人物性格以及戏剧冲突。

无词版《咏别》是上海交响乐团对该歌剧另行委约的一个尝试，由作曲家基本将该剧的全部声乐部分删除，只保留歌剧《咏别》众多乐队的演奏部分，几乎没有做任何连接。这手法类似后人对瓦格纳歌剧《尼伯龙根指环》做乐队部分切割一样。唯一不同的是瓦格纳《尼伯龙根指环》长达16小时，从十六小时音乐中抽出一个多小时的乐队演奏部分；叶小钢的挑战是他的《咏别》音乐只有两个多小时，抽出约40分钟乐队部分，足见音乐对原来歌剧《咏别》的音乐品质与质量有多么高的要求。无词版《咏别》在上海首演后获得了极高的评价。无词版《咏别》保留的原歌剧四幕的标题，分别是《相遇》、《应诺》、《流离》和《诀别》，作为《咏别》（无词版）的四个乐章。

李嘉俊

Prof. Xiaogang Ye between conductor Yang Yang and sound engineer Jakob Händel

Xiaogang Ye has been awarded numerous prestigious honours and is regarded as one of China's leading contemporary composers. His interest in mysterious and beautiful plants has led him to write many pieces inspired by subtropical flora – *The Faint Gingko*, the oldest tree species in the world, represents an expression of Ye's care and concern for nature. Heard here in a version without words, *Song of Farewell* is an opera with exquisite textures, beautiful melodies and refined orchestration, forming a unique work that delves into desire, inspiration in artistic creativity, and death, with extraordinary symphonic originality.

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XIAOGANG YE
叶小钢
(b. 1955)

大地音乐 DADI MUSIC

1	**The Faint Gingko, Op. 92** (消失的银杏) (2019, rev. 2023)	12:06
	Song of Farewell Without Words, Op. 61B (歌剧《咏别》无词版) (2010/18)	40:13
2	I. Encounter (相遇)	10:35
3	II. Promise (应诺)	7:49
4	III. Turmoil (流离)	6:36
5	IV. Farewell (诀别)	15:00

WORLD PREMIERE RECORDINGS

Yuanchun Yu 于源春, Pipa 2–5 • Tieshan Liu 刘铁山, Jinghu 5
Hongxuan Chen 陈泓璇, Dizi 2 3 5
Beijing Opera Percussion 京剧打击乐 2 5
Guangrong Xie 谢光荣, Ban Drum • Qingrong Wang 王庆荣, Tam-tam
Rongping Cao 曹荣平, Chinese Cymbal • Shumin Chen 陈树平, Small Gong
Hangzhou Philharmonic Orchestra 杭州爱乐乐团
Yang Yang 杨洋

Recorded: 29 1 and 30-31 2–5 May 2023 at the Opera House, Hangzhou Grand Theatre, China
Producer, engineer and editor: Jakob Händel • Booklet notes: Arvid Li • Publisher: Schott Music
Cover image: Gingko biloba leaves over water © Roksana Bashyrova / Dreamstime.com